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Evreux Cathedral

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collection of the celebrated patron and Archbishop of Évora, Dom Frei Manuel do Cenáculo Vilas Boas.

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JOSÉ ALBERTO GOMES MACHADO

Evrard d'Orléans (fl. 1292–1352). French architect, painter and sculptor. He is first mentioned in the Parisian tax rolls of 1292, and a document of 1304 refers to him as 'peintre du roi'. Between 1308 and 1328 he was employed as painter and architect at various royal châteaux, but his most important commission involved the additions ordered by Philip IV to his palace on the Ile de la Cité in Paris. Guérout concluded that Evrard designed the portal of the Galerie des Merciers with facing statues of *Philip IV* and his minister, *Enguerrand de Marigny* (both destr.), and that he was in charge of the decoration in the Grand-Salle, which ran parallel to the river. The great vaulted hall was the setting for a series of life-size painted statues of the *Kings of France* (destr.), an ensemble that reflected Philip's programmatic image of the French monarchy. The statues themselves, doubtless planned if not all executed by Evrard, impressed contemporaries with their 'lifelike' aspect. Evrard may have been a specialist in creating donor images that preserved the convincing presence, if not an actual likeness, of their subjects. He continued to supervise the work at the Palais de la Cité under Philip VI (reg. 1328–50), and in 1352 he directed restorations at the Sainte-Chapelle.

Evrard also executed many works for Mahaut, Comtesse d'Artois: in 1313 he directed the work at her mansion in Paris, and in 1314 he was at her château at Conflans. In the same year he collaborated with others on the tomb of *Otto IV, Count of Burgundy* (mostly destr. 1793) and received payment for a *Cadaver* group and a statue of *Robert d'Artois* for Maubuisson Abbey. The sculpted retable that was given by Joanna of Evreux, Queen of France (d. 1371), to Maubuisson c. 1340 is also attributed to him. His last known commission was for a *Virgin and Child* with Guy Baudet, Chancellor of France (d. 1338), in prayer before St Mammès (Langres Cathedral), which was ordered by Baudet's executors.

The scope of Evrard's commissions and the range of his talents indicate that he was the head of one of the workshops that dominated Parisian sculpture during the first decades of the 14th century. Aside from his documented activity it has been suggested that he was a participant in the decoration executed for the choir of Notre-Dame and that he might also have been among those sculptors employed by Philip IV at the priory of St Louis at Poissy. Given the conservative nature of the works commissioned by Philip IV and his immediate successors, it is difficult to make attributions on the basis of style. The *Virgin and Child* of Guy Baudet and the altar of Maubuisson remain the only works that can be securely associated with his name.

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DOROTHY GILLERMAN

Evreux Cathedral. Cathedral dedicated to Notre-Dame at Evreux, in the département of Eure, France, 80 km west of Paris, known primarily for its collection of stained-glass windows. Begun after fire destroyed its predecessor in 1119, it was not completed until the 17th century, and its appearance reflects several phases of the Gothic style, with richly decorated Flamboyant traceried windows and a late 16th-century west façade. The cathedral has an aisled nave with a two-tower façade and transepts leading to a chevet with ambulatory and chapels. It was severely damaged in 1940 and was subsequently restored.

Although glazing survives from building campaigns from the late 13th century (south nave chapels, parts of the nave clerestory) to the 16th (north transept clerestory and rose window), the most important windows date from the 14th and 15th centuries, in particular the choir clerestory, whose glass is dated c. 1320–1400. The exact dating, patronage and original disposition are controversial. The iconographic emphasis is on the Virgin Mary and the patron saints of the donors. The latter constitute some of the most powerful Normans of 1320–40 (Raoul de Ferrières, Guillaume d'Harcourt, Regnault de Moulins, Jean Duprat, Geoffroy Faé) and some enigmatic royal figures from the end of the century. Stylistically, the gently modelled forms, courtly poise and pearly tonalities of the earliest windows have been related to contemporary manuscript painting in Paris, whereas the flatter, drier, but more decorative and refined style of the hemicycle windows of the 1330s are affiliated with the other great monuments of 14th-century Norman glass painting at Jumièges and Rouen (both the cathedral and St-Ouen) and should probably be assigned with them to a single, large, exporting workshop (Lafond, 1955). Notable 15th-century stained glass includes the grisaille Guillaume de Cantiers window (c. 1400, nave clerestory) and the glazing (c. 1470) of the axial Virgin Chapel (built to commemorate the coronation of Louis XI in 1461) with windows portraying the lives of Christ and the Virgin.

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Ewer and basin. A matching jug and bowl used for hand washing during and after meals and for toilet purposes. They were made in precious and base metals, ceramics, glass and enamel. Early medieval ewers are usually in the form of animals or figures (see *AQUAMANILE*). In the Middle Ages their use was ceremonial as well as practical. From the 15th century ewers and basins were acquired by institutions and corporations for ceremonial presentation and as ambassadorial gifts, becoming prized display objects. In form and decoration the ewer and basin altered with stylistic developments, and they were always of the most elaborate design and finish. With the increased use of cutlery from the late 17th century, ewers and basins had less function, although mainly ceramic examples were used as an accoutrement for toilet use until the advent of widespread domestic plumbing in the early 20th century. □

Eworth, Hans [John] (*b* Antwerp; *fl* 1540–73; *d* ?London). Flemish painter, active in England. 'Jan Euworts' was listed in 1540 as a freeman of the Guild of St Luke in Antwerp, but by 1545 he had moved to England, where until 1571 his name, spelt in a wide variety of ways (e.g. Eeworts, Eottes, Euertz, Evance, Eworts, Ewotes, Ewout, Ewoutsz., Eywooddes, Hawarde, Heward, Huett etc), appeared in numerous naturalization, tax and parish documents. About 35 paintings are generally attributed to him, consisting primarily of dated portraits of the English gentry and nobility. The majority are signed with the monogram HE, which led to their being attributed to the Flemish painter Lucas de Heere during the 18th and 19th centuries. Cust reattributed the paintings to Eworth on the basis of an inventory (1590) of the collection of John, 1st Baron Lumley, in which three monogrammed portraits were listed as being by 'Haunce Eworth'.

Eworth's earliest known work is the unusual signed and dated *Turk on Horseback* (1549; Brocklesby Park, Lincs), which is smaller in scale (571×483 mm) than most of his later panels. The representation of the Turk is derived from a woodcut by Pieter Coecke van Aelst. Eworth's earliest known portrait is of *Sir John Luttrell* (1550; U. London, Courtauld Inst. Gals), a work that may commemorate the Treaty of Boulogne between England and France, with the captain depicted as a Triton restrained by the personification of Peace; the allegorical inset at the upper left is perhaps by another hand, possibly an artist from the school of Fontainebleau (Yates).

Eworth was the principal court portrait painter during the reign (1553–8) of the Catholic queen Mary Tudor. Strong (1966) attributed five portraits of her to Eworth, and these established one of the two official patterns for the Queen's image, the other being by Anthonis Mor. Eworth's variations on the royal portrait range from a miniature (Duke of Buccleuch priv. col.), attributed to 'Hanc Seward' in the inventory of Charles I's collection, to an almost life-size three-quarter-length figure (London, Soc. Antiqua.), with a monogram HF that may be a later addition to suggest the hand of Holbein. Eworth also

received the large majority of his portrait commissions from Catholic patrons. This close association with the Roman Church was a major reason for his fall from court favour during the reign of Elizabeth. Millar and Strong (1969) questioned the traditional attribution to Eworth of the allegorical *Elizabeth I and Three Goddesses* (1569; London, Hampton Court, Royal Col.). There are significant stylistic discrepancies with Eworth's portraits and a slightly different monogram; also the notable lack of commissions for Eworth from the Elizabethan court during the 1560s makes his association with this particular work unlikely.

Eworth's painting style shows the influence of a number of artists. Strong (London, N.P.G., 1965 exh. cat.) emphasized the similarities to some of Jan van Scorel's portraits, especially in the quality of the light and the highly glazed surfaces. The impact of Holbein's paintings was of paramount importance, as it was to the development of 16th-century English portraiture in general. Eworth borrowed poses and motifs from Holbein, as in his portrait of *Lady Dacre* (c. 1555–8; Ottawa, N.G.; see fig.). Although more awkward spatially than Holbein's works, the plasticity of form and variety of texture are reminiscent of the earlier artist. As with many English portraits of the period, there is a wealth of detail in costume and setting, but in this instance it does not overwhelm the personality of the sitter. As compared with his portrait of *Margaret Audley, Duchess of Norfolk* (1562; Audley End, Essex), in which the figure is flattened by and becomes part of the decorative patterning, there is still a powerful physical presence in *Lady Dacre*, who dominates the portrait of her first



Hans Eworth: *Lady Dacre*, oil on panel, 737×578 mm, c. 1555–8 (Ottawa, National Gallery of Canada)